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which makes it fit to be a part of the school work, some radical changes must come.

The arrangement in groups provides for an accumulation of interest in both singers and audience, the distinctly musical advantage consisting in the possibility of certain contrasts and progressions in the feeling of the songs which enhance the effect of each song. The primary grade children sing first a very simple, steadily moving little hymn, which quiets them and fixes the attention. This is followed, not by a violent contrast, but by a song which has a more decided forward movement and added interest, preparing the way for the Santa Claus song at the end, which is full of merriment, forming a kind of climax natural to the little children. The older children begin with a cheerful and tender little song, "God Rest Ye, Merry Gentlemen;" this is followed by the stately, "We Three Kings of Orient Are," leading up to a climax in the "Star of Joy," which has breadth and strong religious feeling. The accompaniment is very full on the *tutti*, with certain octaves in the bass which add depth and strength to the whole. The song must be sung with dignity and a sense of the enthusiasm which pervades it, or not at all.

At the end of the day's festivities we shall sing the jolly, but also thoughtful and affectionately disposed little song, "Now He Who Knows Old Christmas." This is simple enough for the smallest children to sing, and is a favorite with both old and young. It represents fairly the type of Christmas spirit of our community at present, and brings us all together once more at a common center from which we finally disperse for the holidays.

The music incidental to the dramatic part of the program will be described in the January COURSE OF STUDY in connection with Miss Fleming's outline.

KINDERGARTEN THEORY.

BERTHA PAYNE.

REVIEW FOR OCTOBER.

A STUDY of plays and games was made with the purpose of finding the elements most attractive, and of determining some of the educational features.

Each student contributed a list, and analyzed and classified the games in three ways: (1) as to elements of charm, (2) as to disciplinary value, (3) as to age to which best suited. In this way about fifty games were discussed and studied. The following illustrations show the mode of grouping:

"Follow the Leader." Interest—competition, physical action. Value—bodily control, measure of strength and skill. Age—seven to twelve years.

"Drop the Handkerchief." Interest—physical action, competition, surprise. Value—alertness, control, exercise. Age—six to twelve years.

"Ring Around a Rosy." Interest—united action, contrast, rhythm. Value—united action, exercise, rhythm. Age—two to five years.

"Peek-a-Boo." Interest—appearance and disappearance. Value—companionship, contrast. Age—six months to three years.

The last develops into games of hiding and chase.

For the study of special topics the class was divided into three committees, the result of this study to be presented to the whole class.

To committee 1 was assigned as a topic traditional games, and the origin, history, and relation to the psychology of play. This committee has not yet reported.

Committee 2 was to report on the life of Froebel, the status of school education in his time, and upon the theories of other thinkers who shared his beliefs; report will be given later.

Committee 3 took for study five of the nursery songs from Froebel's *Mutter- und Kose-Lieder*. The committee was referred to the song, motto, and picture, *not* to the commentary. Its conclusion was that Froebel attempted to use the play instinct, the tendency to imitate, and the love of rhythm and form, at the same time substituting a more worthy content for the game. The study of Froebel's play of "Grass Mowing" led to a discovery of the inherent interest in a chain of events. This was found at first to be an interest in mere succession of words or images; later, an interest in logical succession. This led to an investigation of nursery rhymes and finger games.

NURSERY RHYMES AND FINGER PLAYS.

Characteristics in form are rhythm, rhyme, repetition; in content, vividness of imagery, succession of pictures, individualization.

The game for very little children must contain opportunity for physical action, and must be simple in plot. It may depend for interest on one or more of the following qualities: (*a*) Repetition, as in "Here We Go Round the Mulberry Bush." (*b*) Individualization, as in the finger-naming rhymes, "This Little Pig Went to Market," "Here is Where the Driver Sits." (*c*) Reappearance and disappearance, as in "Peek-a-Boo," "Fly Away, Jack," "Hide and Seek," "Hunt the Thimble," "Hide the Stone." (*d*) Sensation, as in guessing games, "Blind Man's Buff," "Farm Yard," "Jacob and Ruth." (*e*) Choice, as in all games where partners, actors, or leaders are chosen. (*f*) Representation or imitation, as in all games that involve the reproduction of characteristic activities, impersonations of animals, people, imitations of work, etc. (*g*) Rhythmic motion, as in all dancing and marching games.

Games of contest are not comprehended by very young children unless the steps leading to the end in view are very simple. A group of kindergarten children numbering twelve contained but one child who grasped the idea of touching the goal, or reaching the goal before it was touched, in "I Spy;" in

"Drop the Handkerchief" most of the children were absorbed in running, not in reaching the objective point first.

A beginning was made in the study of stories. This work will be reviewed later.

REFERENCES: Nursery plays — Froebel, *Mutter- und Kose-Lieder*; Poulsson, *Nursery*. Finger plays — Böhme, *Deutsches Kinderlied und Kinderspiel*; Blow, *Symbolic Education*.

Games — Strutt, *Sports and Pastimes of the English People*; Culin, *Games*; Gomme, *Children's Singing Games*; Hofer, *Singing Games*; Johnson, "Education by Plays and Games," *Pedagogical Seminary*, Vol. III, No. 1; Genevera Sisson, *Children's Plays*, in "Studies in Education" edited by Earl Barnes; Crosswell, "Amusements of American School Children," *Pedagogical Seminary*, Vol. VI, No. 2; Gulick, "The Psychological, Pedagogical, and Religious Aspect of Children's Group Plays," *Pedagogical Seminary*, Vol. VI, No. 2.

OUTLINE FOR DECEMBER.

The pedagogic class will study the outline of work and play for the kindergarten for December. Each member of the class will select some phase of the work, and prepare to direct it in the kindergarten. Upon this planning all the preliminary study of plays, games, songs, stories, and handwork will be focused.

I. *Stories*.—(1) Collection, comparison, and analysis of Christmas stories. (2) Study of stories through dramatization and through illustration in drawing and painting. (3) Re-telling stories to discover and preserve essential elements, and to gain power in oral expression. (4) Stories rewritten and adapted to the children in the various grades of the school, keeping in right relation the essential points: vividness of imagery, clearness in succession, and dependence of events, subordination of detail to main events, and climax of interest and action. (5) Stories suggested: Eugene Field, "The Symbol and the Saint," in *A Little Book of Profitable Tales*. This story is quite unfit for little children in its present form and should be used merely as a suggestion. "Piccola," by Nora Smith, found in *The Story Hour*; "The Poor Count's Christmas," *St. Nicholas*; "The Little Christmas Tree," by Susan Coolidge

II. *Handwork*.—Designing of Christmas presents suitable for children's making. Essentials: Materials used must be easy of manipulation; plan simple enough for child to invent or to elaborate from a suggestion.

III. *Drawing and painting*.—(1) Illustration of Christmas stories and other stories. (2) Winter landscapes. (3) Designs for handwork.

IV. *Christmas and winter songs*.—These will be taken from list outlined for the kindergarten.